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CONCERNING CLUBS, EXHIBITIONS AND ART MATTERS.

ECHOES OF CLUBDOM.

By HESTER M. POOLE.

AS was stated in the March number, the National Council and the General Federation of Women's Clubs are the largest, most important and most judicial of organizations of women.

It follows that these two represent a vast and varied amount of work. They derive their impetus from a multitude of aspirations on the part of women. The interests so represented, while diverse, are in no degree divergent or conflicting. One immense circumference circumscribes all local clubs on the part of the General Federation of State Clubs, just as one National Council embraces fifty-five National Societies and nearly five hundred local clubs, each of which is founded upon some great thought, hope or inspiration for the human race. Through these means "the womanhood of the world expresses its thought and hope for the world's education, its philanthropy, its temperance, its industries, its professions, its legal conditions, its political conditions, its moral education, and, lastly, for the union of all, as the truest method for strengthening and developing every one."

The Women's Clubs of the State of New York organized into a Federation in November, 1894, with Mrs. J. C. Croly as President, an office to which she was reelected a year later. The number of local clubs and societies so federated amounts to ninety-six, and the approximate number of members is not less than ten thousand.

As Sorosis in New York City was the first woman's club established in this or any other country upon a purely literary and social basis, with standing committees and all the machinery of a solid, working organization, it was meet that the conception of a Federation should originate within its borders. And so it did. The idea spread like wild-fire from the mother club, and its popularity is something phenomenal.

In far-off Florida women have felt the impetus, and organized a State federation. It is hardly a year old, but five clubs, with an approximate membership of two hundred, is not a bad showing for a sparsely settled State, with a population largely migratory in summer. Miss P. A. Borden, of Green Cove Springs, is President.

Then comes the Federation of Kansas, and swiftly following in its steps, the Federation of Alabama. Though its first year of life is not yet ended, there are more than three hundred members on its list of twelve clubs. Mrs. Mary Robbins, of Selma, is President.

One of the brightest and most progressive of all associations is the State Federation of Colorado. Though the first anniversary only took place in October last, there are now about fifty clubs, with their ever-increasing membership upon the roll. President, Mrs. E. M. Ashley, Denver.

Minnesota is no laggard in the field. Though the Women's Clubs of that State have not yet reached their first birthday, there is a federation of thirty clubs with eight hundred members.

For information regarding the number of clubs and names of Presidents in State Federations, information is due to the *New Cycle*.

EXHIBITION OF THE NEW YORK SOCIETY OF KERAMIC ART.

THE New York Society of Ceramic Art held their Easter Exhibition and Sale of Decorated China, March 10 to 14, inclusive, at their own Club rooms.

The exhibition was a fairly representative one, although not half of the members took advantage of it to exhibit work.

Mrs. J. D. I. Oak's clever water-color studies were a feature of the exhibition; so, also, were those of Mrs. E. P. Wicks and Miss Marie Le Prince. Many others also adorned the walls, these being admirable for two reasons: as a fitting decoration and for the similarity in method of treatment of china painting.

Several specimens from the Osgood Art School, showing different degrees of color produced by Miss Osgood's special preparation of her Delft blue, were very attractive. The varied effects were almost marvelous, and in its full strength it far exceeds anything of the kind yet seen.

Mrs. H. C. Calhoun, who is identified with the Osgood Art School, had some very dainty work on exhibition. A set of plates in a case were carefully painted, and her treatment of hawthorn and other little floral designs was very skillful.

Mrs. Colles Pond had some excellent raised gold work on royal blue underglaze china. The designs were good and the whole very effective.

Mrs. Lois Andresen was represented by a large and very creditable display, very artistic in conception and treatment.

Mrs. Anna B. Leonard's exhibits were numerous, and consisted mainly of those dainty scrolls and delicate sprays of tiny flowers which are so eminently characteristic of her work. Her deep color effects—as on some chocolate pots—were especially fine.

Miss F. Marquand exhibited some specimens of skillful technical work and good geometrical designing that was quite professional, and gave evidence of infinite patience.

This Society's enthusiasm for underglaze work is very apparent, and serious efforts at attaining good results are shown, with some pardonable pride.

Mrs. Wicks's vase with dogwood blossoms, Mrs. Oak's landscape, and Mrs. Le Prince's vase with oranges are well worth special notice from their skillful handling.

Mr. Volkmar's panels were, of course, a feature of the exhibition, and attracted universal admiration.

Mrs. Monachesi's exhibit consisted largely of underglaze work, and was one of the most conspicuous in the room. Some roses and poppies were modeled by her, and in strong colors after the Lamogue style. Her work also differed from the other underglaze exhibited, as the color was applied directly on the moist clay before firing, while the others were painted on the biscuit.

EXHIBITION OF THE BROOKLYN SOCIETY OF MINERAL PAINTERS.

Mrs. N. R. MONACHESI.

THE Annual Exhibition of the Brooklyn Society of Mineral Painters was given in the Pouch Mansion, March 3 and 4. It proved to be the most successful effort of this Club, artistically and financially.

There was a large display of decorated china of every description, both useful and ornamental, and, taken as a whole, it was an exceedingly meritorious exhibition.

The exhibition is confined to members only, with Mrs. Norah Osgood as President.

Her exhibit was especially fine, the designs original, and the treatment dainty. Two large framed porcelains, one with snowballs, attracted much attention. She also showed a silver-mounted tankard, with monk drinking wine on one side, and on the other grapes, that evidently received very careful handling. The top, bottom and handles were combinations of bronze, platinum and gold, giving a rich metal effect, in striking contrast with the delicacy of the china.

Where color was employed, it was of the paler shades and, usually, but one color was used. There were a few, however, that had several colors, and degrees of color that were combined in a very artistic manner—notably a bed-spread, with an all-over pattern, an effect of blue ribbons and pink roses. It was charming. So, also, were the sunbursts in two shades of yellow.

One could linger over these conceptions by the hour and never weary, but they should be seen to be appreciated.

The material in all the napery and bedroom-sets was of perfectly plain white linen, such as is sold by the yard.

ART NOTES.

By SADAKICHI HARTMANN.

R. A. BLAKELOCK is another eccentric—a few more like him would be desirable to make our American art more interesting—who can improvise the motive of his landscapes, as endless melodies on the piano, and who paints his pictures occasionally with a wooden skewer, as the butchers use, instead of a brush. His landscapes tell all the same story. Sometimes he attempts a big composition and fails, a bit of sky being the only redeeming feature. At other times, he falls into close imitation of the Barbizon school; also then his work is hardly interesting. His strength lies, not in sunset skies, but in tender, poetical moonlights. Moonlit realms furnish the home of his muse. Sombre silhouettes of trees, showing deep knowledge of foliage, form against the soft radiance of a moonlit sky, reflecting, as it were, the sombre and bright sides of a man's life that has touched the boundary line where genius dissolves into insanity; long periods when life seemed dull and confused like the dark masses of trees (with their peculiar brownish-black and green skewer dots), that cannot grow darker by time, as they are already as dark as they can be, and short intervals when everything becomes transfigured, silvery, mother-of-pearl like, as in his radiant skyscapes. In them lies the intrinsic value of Blacklock's best art.

One little picture owned by Mr. W. M. Laffan, however, furnished me with another, perhaps keener, insight into Blacklock's individuality. It represents a little house surrounded by a few leafless trees, stretching their barren branches into a black sky. The drawing is almost childish, yet fascinating in its rigidity and a certain haunting quality, and the branches seem like hands groping vaguely, meaningless into the gray monotony of this world. Some of the best Blacklocks are owned by Messrs. Benj. Altman, C. Lambert, Ch. H. Wilson, A. W. Adams, D. Bacon, W. M. Laffan and H. W. Watrous, in whose studio he works at present. Several of these gentlemen consider Blacklock the "greatest" landscape painter, which, to say the least, is very grotesque.